



jo jena – imm records

about

jo jena started playing the guitar at the age of 10 in berlin (the wall had just come down). he has studied composition with elliott sharp, harmony with prof. julio herrlein, jazz guitar with michael gechter and music synthesis with mike daliot. 1 of 100 guitarist with rhys chatham's "an angel moves too fast to see". recipient of berklee scholarship. early solo works from 1998-2005. projects with ensemble modern junior forum, stefan goldmann, flowarea, bertram ritter, nachttierhaus, forum improvisierter musik, momem, andrey shabashev, hanns höhn, benno sattler and others.



photo by lothar trampert, paleblueice.com

focus on independent solo guitar playing since 2018. he has so far produced 20 albums under imm records, ranging from modal jazz to ambient, from schönberg arrangements to avant-garde. The albums are regularly reviewed internationally. he mainly focuses on works as composer/performer for solo guitar and extended improvisations, to which he refers to as "free solo".

Free Solo #49 - live at a Virtual Village Vanguard

Come diligence post-scene)

A virtual concert with
3 pieces for acoustic
in-bow septet

$\text{♩} = 120$ $\text{♩} = 156$ $\text{♩} = 120$

bass
Kornet
saxophone
violin I
violin II
perc.
perc II
kick

(single - 5 string)
(double)
(handclap)
(handclap)
(single - 5 string)
(double)
(handclap)
(handclap)
(single - 5 string)
(double)
(handclap)
(handclap)

trade alone top with solo II
trade alone top with solo I
follow the flow as well
follow the flow as well
follow the flow as well

ca. 3:30 ca. 3:30 ca. 3:30

vanguard I (cell)
vanguard II (cell)
vanguard III (cell)

Über

Jo Jena studierte privat Komposition bei Elliott Sharp und Julio Herrlein, Jazzgitarre bei Michael Gechter und Music Synthesis bei Mike Daliot. Er war Stipendiat des Berklee College of Music und Teilnehmer beim 5. Nachwuchsforum des Ensemble Modern. Zusammenarbeit gab es unter anderem mit Rhys Chatham, Stefan Goldmann, Mike Daliot, Bertram Ritter, Willi Kappich, Mia Dyberg, F.I.M. & MOMEM, Nachtierhaus, Andrei Shabashev, Hanns Höhn, Benno Sattler, Flowarea und Jason Schneider.



photo by lothar trampert, paleblueice.com

Seine Veröffentlichungen wurden regelmäßig auch international besprochen, so etwa bei Lothar Trampert/Gitarre & Bass, Marc Weidenbaum's Disquiet, Guitar Moderne, Neuguitars oder Minor 7th. Er gibt regelmäßig Solokonzerte. 2024 gastierte er unter anderem im Kölner Loft. Modalen Jazz, Ambient und Avantgarde veröffentlicht Jo Jena seit 2003 unter dem Eigenlabel **imm records**. Einen wichtigen Aspekt seiner Arbeit bildet die „Free Solo“-Reihe. Für diese bis zu einstündigen freien Improvisationen fertigt Jo Jena zusätzlich sogenannte „Post-Scores“ an.

Free Solo #45 - live at a Virtual Village Vanguard
(Come diligence post-score)

a virtual concert with
3 pieces for acoustic
quintet septet

1 = 920 1 = 956 1 = 980

bass
Kongfunk
gitarre
violin I
violin II
perc.
perc II
kick

van guard I (cell)
van guard II (cell)
van guard III (cell)

Handwritten musical score for a virtual concert, featuring three pieces for acoustic quintet/septet. The score is divided into three sections: van guard I (cell), van guard II (cell), and van guard III (cell). The notation includes various instruments: bass, Kongfunk, gitarre, violin I, violin II, perc., perc II, and kick. The score is written in a stylized, handwritten format with notes, rests, and dynamic markings. The tempo is marked as 1 = 920, 1 = 956, and 1 = 980. The score is titled 'Free Solo #45 - live at a Virtual Village Vanguard' and includes the subtitle '(Come diligence post-score)'. The score is also labeled 'a virtual concert with 3 pieces for acoustic quintet septet'.

imm records on bandcamp: 22 recordings to date

bandcamp dashboard + add orders stats

music merch community edit navigation bar

jo jena selected free solos III

jo jena saturn VI

jo jena trial 721

jo jena & burtis knight

jo jena & burtis knight

jo jena selected free solos II

jo jena hydrangea

jo jena selected free solos

jo jena solo improvisations IV

jo jena/imm
Frankfurt, Germany

Following

Jo jena seamlessly melds a variety of influences – extended acoustic techniques, ambient guitar, and 20th century harmonic ... more

edit artist bio

YouTube

jo-jena.com
de.wikipedia.org
substack.com

Recommendations

bandcamp dashboard + add orders stats

music merch community edit navigation bar

jo jena krautfunk

jo jena solo improvisations III

schubert sechs kleine Klavierstücke, op. 19
arnold schönberg/arranged for electric guitar by jo jena

jo jena solo improvisations II

jo jena nadir

jo jena miniaturen

jo jena solo improvisations

live for E
schney soundssystem

jo jena landgrafen

jo jena 3 acoustic pieces

jo jena scapes & experiments

jo jena rhythm 'n' drones

Recommendations

contact / help

Contact jo jena/imm

Streaming and Download help

Shipping and returns

Redeem code

Report this account

testimonials

„jo jena seamlessly melds a variety of influences – extended acoustic techniques, ambient guitar, and 20th century harmonic practices to deliver a captivating and fascinating listening experience.”

ben monder

“a truly unique and independent musician and guitarist”

lothar trampert, gitarre & bass

hydrangea, 2023

"our next artist may be the most prolific guitarist you never heard of."

scott millsop, minor7th podcast

"german guitarist jo jena makes his recording debut with his nylon string fanned fret 7-string stoll guitar on hydrangea. the acoustic portion of the album is split between original compositions and arrangements of challenging jazz and fusion music. "suite part I: norwegian odd" earns its title with a kind of paraphrase of the beatles tune "norwegian wood." played fingerstyle with liberal use of the instrument's lower register, it strongly suggests its inspiration without ever actually quoting it directly. "suite part II: el arpa de la guerrera" takes its title from a piece by cuban composer/guitarist leo brouwer, and alternates lyrical passages with propulsive odd-metered moto perpetuo. "suite part III: hydrangea" gives the album its title with a gentle, almost folk-like melody. wayne shorter's "teru" (from his 1967 album adam's apple) is a beautiful ballad. kenny wheeler's "ma belle hélène" (from his 1990 album the widow in the window, featuring guitarist john abercrombie) is played freely, an interpretation suggesting the way ralph towner might approach it. the final cover is allan holdsworth's "zarabeth" (from his 1992 album wardencliffe tower), largely bypassing holdsworth's solo pyrotechnics and stripping the tune back to its lyrical compositional basics. the album closes with the extended "ilkley moor," one of jena's free solo ambient improvisations employing electric guitar, electronics, and looping. A slowly evolving soundscape, it provides a contrast to the acoustic pieces as well as a lovely final chapter."

mark sullivan, minor7th review, spring issue

schönberg. opus 19, arranged for electric guitar by jo jena, 2021

„You may have the permission that you have requested below to arrange Op. 19 for electric guitar.”

larry schönberg

„with this realization and recording, jo jena has opened a new window on schoenberg's work, lifting it out of the second viennese school and bringing it into our very timbral 21st century.“

elliott sharp, nyc june 2021

„jo jena's performance of these brief pieces makes for a delightful musical amuse bouche.“

michael ross, guitar moderne record picks XXV

„i really enjoyed your performances here! I love the sound of how all the pieces are conveyed in your hands through your guitar constructions! i've found them really powerful and hold a very affecting feeling for me. bravo! my respect.“

gary husband, message to the artist

„an ever-growing number of musicians, especially those from the experimental area, are trying to promote their music on bandcamp in digital format only. It is increasingly difficult for me to follow and review this incredible flow of music. I therefore decided to open this section on my blog neuguitars where I propose music in digital format that I consider particularly interesting and worthy of attention.“

andrea aguzzi, blog neuguitars

rhythm n drones/scapes & experiments 2004/2005

"jo jena's Rhythm 'n' Drones on the test tube netlabel was a standout last summer (...), a mix of crafty guitar counterpoint and thick industrial hums. The recent addition of four angular, layered guitar pieces to jena's own website drew my attention to some work in the interim that I'd missed entirely: four electro-acoustic pieces, one of them in four distinct parts. they're filed under "flächen und experimente (2005)" (or "scapes and experiments") on the site.

nr. 4 (mp3), the true keeper of a great collection, is tubular and flangy, while Nr. 2 ("in a norwegian Way," mp3) eventually allows a proper, if single-note, guitar solo to float above the low-level turmoil.

nr. 1 (mp3) could be mistaken for a church organist on a maudlin, introspective day, and Nr. 3 (mp3s: "entrance to gresham college," 3.1; "the observatory," 3.2; "de corpore saturni," 3.3; and "boyle's airpump," 3.4) is at once diaphanous and industrial, each part abrasive in tone but aspirant in intent."

marc weidenbaum - disquiet / february 20, 2005

"jo jena's rhythm 'n' drones, from the test tube netlabel, could just as easily exchange that "'n'" for an "or." the album's eight tracks are divided in two: half are titled "rhythm I" through "rhythm IV", the other half "drone I" through "drone IV". A standard rhythmic track, like "rhythm II", features crafty guitar counterpoint that evades a strict downbeat by suggesting many. to Jena, it turns out, this is what constitutes rhythm: something sharp and hard, of definite shape and pulsating with momentum. other variations include scraped percussion and a moire pattern of pizzicato action, but the real keeper, "rhythm III", sounds, of all things, like ersatz african juju pop music, complete with sour bent notes. jena's drones are equally varied, including the industrial hum of "drone I", which is textured with scrapes, and the orchestral-sounding "drone II". the album is organized in a kind of broken symmetry: alternating rhythms and drones three times, and then reversing for the final pair. according to a note of jo jena "rhythm 'n' drones consists of eight pieces which should be listened to without (even very short) pauses." get the full set, and listen to them as you wish.»"

marc weidenbaum - disquiet / august 29, 2005

further links (jo jena website, youtube, instagram, spotify, i-tunes etc.):

https://linktr.ee/jo_jena